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NOVEMBER 1960 25 CENTS

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# BALLROOM DANCEMAGAZINE

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## "THERE OUGHT TO BE A LAW . . ."

*Has the time come to campaign actively  
for dance teacher licensing to protect  
both teacher and public?*

*The following article appeared origi-  
nally in the October 1960 issue of our  
parent publication, "Dance Magazine."  
Since the questions raised are extremely  
pertinent to the ballroom field, we are re-  
printing it for the benefit of those readers  
who see only "Ballroom Dance Magazine."*

—Ed.

BY HELEN WICKS REID

Chairman, National Council of Dance Teacher  
Organizations

"She must be a good dance teacher—I  
believe I saw a license posted in her  
studio."

In a town near where I teach I once  
overheard this comment made by a parent  
and decided to do a little investigating.  
The "license" in question, which was the  
type specified in that community for a  
dance school, turned out to be a permit  
from the local Police Department—to op-  
erate a dance hall! Dance hall, dance  
school—no distinction was made on the

local statutes. Further checking made  
clear that anyone who called himself a  
dance teacher could get such a permit  
simply by paying an annual fee of fifty  
dollars. "Regulation" of dance education  
was in the hands of the same agency  
which issued permits for pinball machines!

There is some slight reassurance in  
knowing that this incredible law has since  
been repealed, but it took the town's  
teachers twelve years to get it off the  
books.

Just this year in Texas a measure  
turned up, without warning, which pro-  
vided for issuing dance teacher licenses  
in exchange for ten percent of the teach-  
er's gross income. It was to make no dif-  
ference whether that teacher maintained  
a private studio with the accompanying  
overhead of rent, taxes, salaries, insurance,  
etc., or if he were a free-lance instructor  
with none of these burdens. Goodloe  
Lewis, President of the Texas Associa-  
tion Teachers of Dancing, told us that  
teachers there learned about this absurdly  
unfair bill just before it was due for a  
floor vote. Their hastily organized cam-

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*The Foxtrot event opened the big show, seen by an audience of nearly 18,000.*



*Another shot of our cover couple, All-Around winners Joe Bennett & Wilma Knott. He's a B'klyn building contractor, and she's a secretary from Newark. They were coached by Mr. Bennett's fiancée Cathy Niccolini, All-Around winner in '57.*

# BALLROOM DANCING'S "BIG SHOW"

*Behind the Scenes and "Out Front"  
at the 26th Annual Harvest Moon Ball*



*The Garden entrance at show time.*

BY DONALD DUNCAN

If you've never been lucky enough to see the Harvest Moon Ball, here's the best substitute we can offer — a pictorial record of the Great Day for 46 top-flight dancers and 18,000 enthusiastic spectators. On the following six pages we present an exclusive photo documentation of the 26th annual contest, America's best known amateur dance tournament. The big charity show, on September 27th, sponsored by the *New York Daily News*, again drew a full house to Manhattan's mammoth Madison Square Garden.

For the dedicated set of competitors whose whole life is devoted to Harvest Moon-style dancing, the night was an exciting climax to a season of earnest study and tireless practice. The preceding month saw a series of preliminary contests at Roseland Dance City, the Glen Island Casino, the Belmont Ballroom, Arlington Hall, the Renaissance Ballroom and other try-out spots.

On the stroke of 8:30 M.C. Bob Russell opened the superbly organized clock-work program, and the teams paraded on and off stage to the strains of *Shine On Harvest Moon* and *Strike Up the Band*. The last four couples remained on the platform to take part in the first heat of the Foxtrot contest.

As has often been the case before, the





**Polka judges:** (above, L to R) Helen La Farge, Haledon, NJ; Jack Stukas, Hillside, NJ; (below, L to R) Lunia Nester, NYC; Ted Maksymowicz, B'klyn.



**PHOTOS: JACK MITCHELL**

couple victorious in Foxtrot were the ones to take first place in the finals. All-Around winners Joe Bennett and Wilma Knott, pictured on our cover, were awarded a cash prize of \$1,200, plus \$750 for their appearance (with others who took firsts) on the October 2nd Ed Sullivan Show. First place divisional winners each received \$450, plus a \$250 share of the TV contract. Second and third place teams in each section divided \$1,500 in gift certificates.

Between dancing events the News presented its traditional big name variety show. In addition to the stars shown in these photos were glamorous soprano Mimi Benzell, comedian Gary Morton, "Ink Spots" soloist Bill Kenny (of *Autumn Leaves* fame), and a pair of hilarious jugglers from Brazil, the Peiro Brothers. The audience got an extra chance to "oh" and "ah" when such spectators as Shirley Jones, Shelley Berman, Rita Gam, Phil Silvers, Robert Moses, and Jack Dempsey stood up for a bow.

Before putting their fine feathers into mothballs, winning couples were presented in demonstrations at Roseland October 13 for the annual "Harvest Moon Victory Ball." Afterward, as a switch, they served as judges  
(Over)



**Yolanda & William Santamaria, from Laurelton, L.I., won in the Viennese Waltz category. He's a designer and manufacturer of Bikinis. Their coach was Camille Barbera, trainer of many HMB winners.**



**Ballroom teacher-judges:** (above, L to R) George Rutherford, Poughkeepsie, NY; Virginia Wheeler, Sea Cliff, LI; (below, L to R), Fred Frobose, Nutley, NJ; Doris Weber Zea, Brooklyn.



**Audience wouldn't let Della Reese go until she encored with her specialty song, "Don't You Know?"**



Betty O'Loughlin & Arthur Gilliams, trained by Neil Clover, last year's HMB All-Around winner, took 1st place in Tango. She's a New Rochelle beautician; he manages a NYC store.



Always a program favorite is the lively, colorfully costumed Polka.

## HARVEST MOON (Cont'd)

for a contest among couples who didn't win this year. We'll be seeing these, no doubt, at Madison Square Garden in September, 1961.

Now, having conceded that the Harvest Moon Ball is the greatest ballroom show we have, this reporter digresses to offer a few minority opinions.

First comes the Jitterbug-Jive section. It is, of course, a show-stopper—and how can you argue with success? But, from the standpoint of dancing, we think it's pretty awful. Participants devote such mighty efforts to lifts, leaps, gyrations and other odd-ball effects that the rhythm goes right down the drain. Isn't "the beat" what Rock 'n' Roll is supposed to be all about? What makes it worse is that we happen to know that these Jitterbug enthusiasts *can* dance — and brilliantly, but they seem to have been persuaded that the Harvest Moon authorities consider this trampoline technique a "must." One of these years a smartly swinging couple will get in there and bring the house down with *dancing*, thereby proving that terrific Lindy makes a better show than mediocre acrobatics.

Second — a point of logic in relation to scoring the four contest divisions of ballroom dancing. How is it that the same couple never



Your reporter talking with Jack Smith (L) of NY Daily News Welfare Assn., organizer of the charity event.



Polka judge Michael Putiak, Ardley, N.Y.



● *M. C. Bob Russell puts contestants through an afternoon run-through of the opening "Parade of Dancers".*

*At afternoon rehearsal, bandleader Tony Cabot tests dance tempos.*



● *At his ringside typewriter, Jack Smith writes his report of the contest for next morning's NY Daily News.*

seems to take first place in more than one category? If, in the interests of showmanship, it is felt that each section must have a different winner, shouldn't a team awarded a first place then drop out of subsequent rounds until the All-Around finals? Or, if they stay in, how about automatically giving them a minimum consolation score, which would be explained to the audience? Something like this would make the scoring procedure less mystifying.

One more aside: When is somebody going to start a trend toward originality and chic in the ladies' gowns? This year saw bumper harvest of feathers—everybody was all but smothered in ostrich. To one male observer the dresses looked like cumbersome, old-fashioned vaudeville props which weighed down all effects of lightness in the dancing itself. Say what you will about International Style dancing, the lady contestants in Europe—in their floating, bouffant gowns of sequined nylon net—make a more attractive dancing picture.

Harvest Moon fans who now want to come around and take a poke at this wisenheimer critic will be told that he has temporarily gone into hiding!

(Over)

*Youthful Rumba winners were John Murphy & Linda Scarano of Stamford, Conn., both bank employees. They were coached by Phil Jones.*





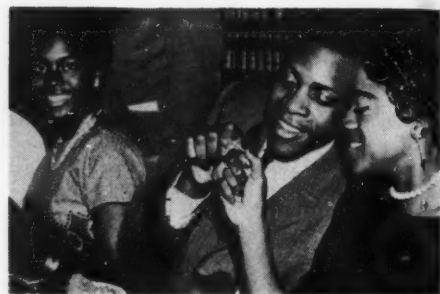
# HARVEST MOON (Concluded)



Some VIP's on hand: At L, Harvest Moon "boss man," the Daily News' W. R. Fritsinger, who launched the project 26 years ago. With him is asst. Harry Forbes of the News Welfare Assn. Above, center, spectators Phil Silvers, Jack Dempsey & Rita Gam. Above R, a faithful HMB rooster, Robert Moses, Pres. of the 1964 NY World's Fair, with his daughter, Mrs. Richard Olds.



Many of the ladies kept their curlers under kerchiefs at the pre-Ball dinner given by the Daily News for contestants at Leone's restaurant.



When Jitterbug opponents Willie Raynor & Eunice Wall broke a wishbone, it showed Willie would win. He did — with partner Patricia Williams (L). They were trained by Louise Parks at a public school community center.

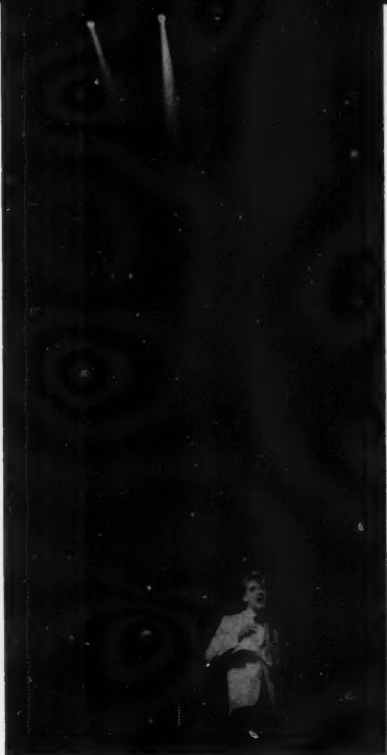


L: In the dressing room, Polka entrants Richard Labanowski & William Costa try out a step. Labanowski and his partner Dorothy Trzaska took 1st place. They were coached by '53 winner Walter Hucko, Labanowski's uncle.





Teacher-judge Joan Voorhees of Millburn, NJ, eyes the field of dancers.



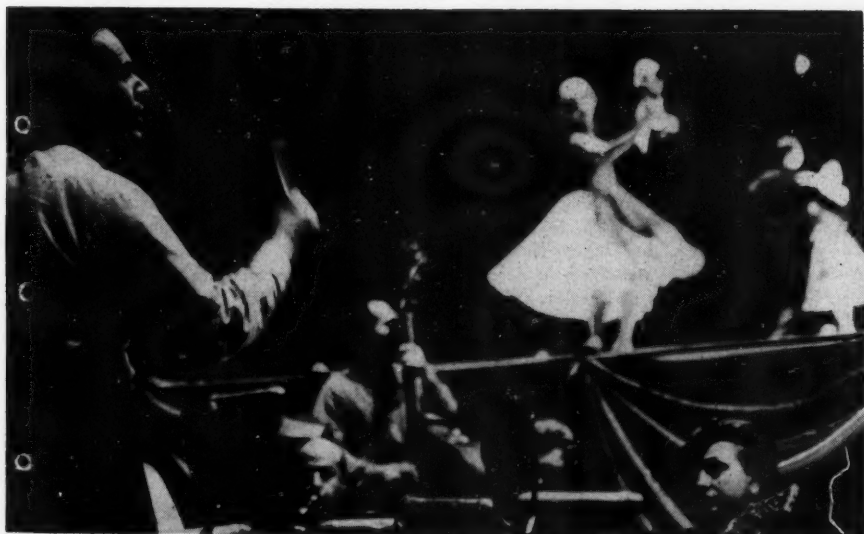
Brian Hyland's contribution to the entertainment included his trademark "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini" (natch).



"You think this is hair?" asked comedienne Phyllis Diller. "These are really nerve ends!"



A dressing room close-up of contestants Josephine Dixon & Yolanda Santamaria.



Bandleader Elliott Lawrence at the rehearsal. For the HMB he got the day off from B'way's "Bye Bye Birdie," for which he is musical director.



Intro announcement for the Jitterbug contest says that "acrobatic stunts are permitted" — a masterpiece of understatement. These cavorters are Montoya and Thomas King.

# AT THE DANCE TEACHERS'

## CLUB OF BOSTON



*They Never Stop Studying —  
These New England Ballroom  
Teachers!*

PHOTOS: S. E. BURGEN



*Above:  
James Mitchell, of Great Neck, L.I.,  
taught Cha Cha and The Madison.*

*Above:  
Hardy Fihn, of Westbury, L.I., leads a  
line in a demonstration of mixers.*



*DTCB Pres. Russell Curry (R) intro-  
duces Doris & Bob Belkin, of Bayside,  
L.I., who taught Lindy and Walts.*

Here is another in a series of picture stories to acquaint newcomer instructors, or as-yet-unaffiliated ones, with the type of activities and the kind of educational programs regularly being offered by teacher organizations. Previously we have shown convention photos of the Dance Masters of America, the Dance Educators of America, the Chicago National Association of Dance Masters, and the American Society of Teachers of Dancing. Others will be reported on soon.

This month we pay a visit to the Dance Teachers' Club of Boston, a lively and progressive society which has been going strong since 1914. Their 37th annual convention, at the Somerset Hotel in Boston, ended September 1. The week-long gathering was preceded by a Teacher Training Course, August 22-26. Convention Committee Chairman, Miss Sydney Leonard, and Audree Smith, Training Course Chairman, report that both ses-

sions were exceptionally successful and well attended.

The accompanying photos show the convention's first-rate ballroom faculty in action. Ballroom is featured at DTCB's monthly one-day sessions as well. Remaining meetings this season are Nov. 20, Dec. 11, Jan. 15, Feb. 19 and Mar. 19.

The DTCB makes an extra effort to be a genuine cultural force in New England. One of their activities, unusual for a teacher association, is the local sponsorship of touring dance attractions. In former years they have served as impresario for Boston appearances of Merce Cunningham & Co., and the Robert Joffrey Ballet. This winter they are sponsoring the Boston appearance of American Ballet Theatre.

At the President's Ball, which opened the 1960 DTCB convention, members paid tribute to *Dance Magazine* and *Ballroom Dance Mag-*



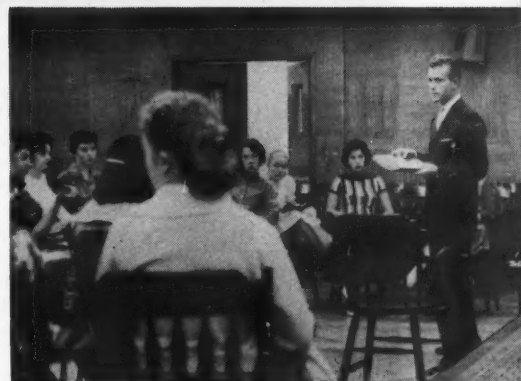
*Yolanda Fernandez came from Hato Rey, Puerto Rico, to teach the Plena, as arranged by Nydia Rios.*



*Mona and Alex Desandro of NYC gave instruction in Samba and Tango.*



*Above:*  
*Jean Gordon (R), Associate Publisher of Dance Magazine and Ballroom Dance Magazine, thanks Pres. Russell Curry for scrolls giving Honorary Membership to Publisher Rudolf Orthwine and herself. Behind Mr. Curry (L to R): E. Virginia Williams, Past Pres.; Grace E. McKenna, Sec'y.-Treas.; Ron Greenwood, 2nd VP; Helen Merrill, 1st VP.*



*The Boston Club's 2nd VP, Ron Greenwood, conducts a ballroom examination for Teacher Training Course members.*

azine with beautifully fashioned citation scrolls which read:

To RUDOLF ORTHWINE, Publisher of Dance Magazine and Ballroom Dance Magazine, publications which contribute to the dignity and integrity of the dance teaching profession and which provide a handsome record of the dance scene.

In grateful recognition of the continued encouragement and support you have given the ethical teachers of dance—

And of your energetic efforts to acquaint the public with the accomplishments of reputable dance teacher associations—

And of your service to all who are connected with our profession — and to the public, to educe the enjoyment and appreciation of dance—

We, The Dance Teachers' Club of Boston, deem it a privilege to confer on you an  
**HONORARY MEMBERSHIP**  
in our organization.

A similar citation and honorary membership were given to Miss Jean Gordon, Associate Publisher, who flew to Boston to accept the scrolls for Mr. Orthwine and herself.

END



**A New TV Show for Dancing Teen-Agers:**

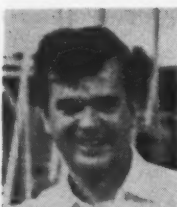
## THE NBC SATURDAY PROM



*Prom M.C. is Merv Griffin, who was once vocalist with Freddy Martin.*



*Si Zentner's orchestra provides "sophisticated rock" for 1st shows.*



*Some of the recording stars entertaining on the opening "Proms": Above L to R — Conway Twitty, Brook Benton, Dion, Joanie Sommers; Below — Fats Domino, Jo Ann Campbell.*



Maybe a better day is finally here for teenage ballroom dancing on television. Something different from the Dick Clark approach has been launched with the weekly half-hour "NBC Saturday Prom," premiered October 15.

"Sophisticated rock" is the way NBC describes the type of music planned, which is to be played "live" and with a big band sound. For each week's show some 300 teenagers, selected in cooperation with the Boards of Education of New York area high schools, will make up the dancing studio audience. Between sets they will be entertained by recording stars, who will also perform "live." For the first four shows, Si Zentner and his orchestra will provide the dance music. Among the bandleaders due later in the season are Bobby Vinton and Peter Palmer. As a bonus, dancers will be treated to a post-airtime dancing session in the studio.

Dance-wise the show seems to be in excellent hands. Emcee Merv Griffin began his career as a vocalist for Freddy Martin's band. (Remember Merv's *I've Got a Lov-a-lee Bunch of Coconuts?*) Producer Ed Pierce first broke into show business as half of the ballroom team of Pierce and Roland, who headlined in the country's leading hotels, nightclubs and theatres. It was reassuring to hear Mr. Pierce say that teen-agers on the show would be required to wear "dress-up" clothes.

Best wishes to NBC Saturday Prom! We'll bring you more reports later.



# JUDGING COMPETITIONS

*Noted British Authority Discusses Thorny Subject of Scoring Systems, Qualifications of Judges, etc.*

BY ALEX MOORE

In dog shows, beauty contests and ballroom dancing competitions (and many other arts, sports and pastimes) judging is entirely a matter of personal opinion. There are no goals or runs to count and no one is first to break the tape. A judge has to give an honest assessment of what he sees, of what he likes and dislikes.

The organizer of any contest has two duties. He must ensure that the best possible judges are engaged and he must, when there are several judges, find a system of computing the marks that will eliminate the possibility of a biased or dishonest judge swaying the marks in favor of one competitor.

There is no need for me to tell *Ballroom Dance Magazine* readers that there is now an increasing interest in both national and international ballroom contests in the U.S.A., and it is to the advantage of everyone that the paramount body in your country (the U.S. Ballroom Council) should agree upon a system of judging these events and also to agree on the qualifications of the judges.

In the early days of competitive dancing in Europe most countries used what is known as the "Points" system. Each judge placed the finalists in order of merit, the marks were added and the couple with the best (that is, the lowest) aggregate of marks would be the winner. In Britain this system was discarded for what is known as the "Skating" system, the main feature of which is that the winner is found by assessing the marks of a "majority" of the judges. Today this system has been adopted internationally for all important dance contests and championships.

Let me give you an example of the working of the two systems. Assume there are 6 couples in the final of a Rumba competition. There are 5 judges whom we will refer to as judges A, B, C, D, E. The final marks of the first two couples look like this:

Couples Nos.	RUMBA Judges					Total
	A	B	C	D	E	
7	2	1	1	1	6	11
9	3	2	2	2	1	10

Under the old "Points" system, couple No. 9 would win with a total of 10 marks against the total of 11 scored by couple No. 7. Can you see how unfair this is? Four judges

thought that No. 7 was better than No. 9. Judge E placed couple No. 7 sixth. This low, and what would appear to be a biased or dishonest mark, has deprived this couple of first prize. The majority of the judges obviously thought that No. 7 was the winner, but the marks of one judge out of five were able to upset this decision.

Under the "Skating" system the results are based on the placings, and Couple No. 7 would have won. It works like this. There are five judges, and a majority of five is three. Couple No. 7 received first place from a "majority" of judges and would therefore be first, with the bad mark of the judge E being ignored.

It is not possible for me to explain the Skating system in detail, but copies of the rules are available as are explanatory pamphlets. I think they are worth studying.

Opponents of this system assert that the marks of every judge should count and that if a judge wishes to give an unusual mark, he is entitled to his opinion and entitled to have his opinion registered in the final assessment of the couples. In many ways I agree, but unfortunately in this imperfect world it sometimes happens that the unusual mark does not reflect an unusual opinion (which should be respected), but an opinion that is dishonest, viciously biased or given through lack of knowledge. I have frequently had an unusual mark of mine discounted, and although I can assure you that it was a mark given to express an honest opinion, I would rather suffer having an occasional mark discounted than use a system that permitted a dishonest judge to control the verdict.

One disadvantage of the Skating system is that it needs a little study, and qualified scrutineers are necessary if the system is adopted. But if competition dancing is to prosper, competitors must be assured that they will not be victimized by a system of judging that is at the mercy of the crank or the crook.

Another headache we have had in Britain is the choosing of the judges. Obviously it is necessary to look for judges of integrity, but integrity without knowledge is useless. My own opinion is that teachers who train competition couples should not want to judge their own pupils—an opinion not shared by

some of my British colleagues. In Britain we have several thousand competition couples, and also about two or three dozen famous teachers who specialize in competition training. Leading competitors sometimes go to three, or as many as a dozen, of these specialist teachers, who incidentally are also judges. While it is true that if a teacher has trained a dozen couples in a competition he cannot put them all first, I still think the principle is wrong. Many competitors think the same.

The best judge must always be a person who has been a competition dancer, a demonstrator or a teacher of the style of dancing he is judging. I argue that the judge who has an intimate knowledge of couples through being their teacher may be inclined to judge on what he knows—not what he sees. Quite recently, when I was discussing the merits of the finalists in a competition with another judge, he said, "But I know so-and-so is a better dancer." My retort was that I was judging what I saw, not what I knew. You may know that Tom Jones is a better golfer than Bill Smith, but Jones does not always win. Robinson may be a better actor than Roberts, but if you are judging their performance on a specific night, it is quite likely that Roberts may appeal to you more than Robinson. The same applies in ballroom dancing. The champion is not always at the top of his form, and if competitions are judged on past performances, the competition becomes meaningless. We overcome the possibility of favoritism by employing very large judging panels in important championships, often as many as 15 judges. Frankly, I dislike such large panels, as I find that the result of the contest almost always results in the "book" winner emerging first.

These are some of the problems that have beset us for years. Most of them we have overcome. In the field of competitive dancing the U.S.A. is young, but from what I saw during my last visit to your country you have great potential allied to increasing keenness.

I only hope you will be able to settle your problems quickly and amicably, for I am sure it will not be long before the U.S.A. takes a leading part in international contests. END

# LET'S DANCE "LA PACHANGA"

*The "Aficionados" of Latin America Rhythms  
Are Enthusiastic About This Cuban Novelty*

BY DON BYRNES and ALICE SWANSON

Here's a new one. Fajardo and his orchestra have introduced a Latin American rhythm called La Pachanga. Sidney Trott and Bernie Sager of Miami have informed us that the original Pachanga was written for a chorus in a night club show in Havana.

Musically, La Pachanga is becoming very popular. On almost every program, radio station WWRL in New York City (1600 on the dial), includes Pachangas. Johnny Pacheco, Beny More, Tito Puente, the Orquesta Aragon and other typical Latin musical groups include Pachanga rhythm when they are playing for the real aficionados.

On a recent visit to New York, Mr. Trott demonstrated La Pachanga "as a dance" to several of the independent studios. At its Oct. 16 meeting at the Waldorf-Astoria in New York, the Dance Educators of America had Pepe Llorens present this attractive newcomer.

Quoting Franc Peri: "Some of the dance crowd use Pachanga as a variation in style or rhythm within the framework of Cha Cha instead of as a new dance."

Whether any new dance becomes just a "fad" or remains on the scene as a "standard" depends on several factors: basic musical rhythm pattern of its own; popularity and availability of the music; exposure and presentation to the public. The teacher has a problem in introducing Latin novelties, since it must be realized that, outside the geographic dance centers, American Rumba is still the popular dance, and that Cha Cha is the new Latin American rhythm.

Basically, La Pachanga has the traditional Cuban style and movement. It has a strong count of "1, 2, 3, 4," vaguely reminiscent of the "1, 2, 3, kick" of the Conga line, and a melodic phrase of 8. It also has a Double Time Basic and other rhythms is Challenge Position. It differs from other Cuban dances in not having a constant rhythm pattern.

Good records by Fajardos y Sus Estrellas are available on the Panart label: *La Pachanga*, 45-2252-A; *A Bailar Pachanga*, 45-2257-A; *Pancho Calma*, 45-2245-A.

So, let's give a try to

## LA PACHANGA

Description for gentleman; lady counter-part unless otherwise noted.

### Basic

Closed Position	Mus. Cts
LF swd	1
RF close	2
LF swd	3
RF touch in back of LF	4
Bend LEFT knee	&

Lady: RF touch in back of RF;  
bend RIGHT knee)

RF swd	1
LF close	2
RF swd	3
LF touch in back of RF	4
Bend RIGHT knee	&

(Lady: RF touch in back of LF;  
bend LEFT knee)

The lady may be led in a turn "Under the Arch" during the left half Basic and in a "Loop Turn" during the right half Basic.

### Circle Turn

Closed Position, curving to left	
LF fwd	1
RF fwd	2
LF fwd	3
RF touch in back of LF	4
Bend LEFT knee	&

(Lady: LF touch in back of RF;  
bend RIGHT knee)

RF fwd	1
LF fwd	2
RF fwd	3
LF touch in back of RF	4
Bend RIGHT knee	&

(Lady: RF touch in back of LF;  
bend LEFT knee)

Same backward circling right.

### Double Time Basic

Closed Position	
LF swd	1
RF close	&
LF swd	2

RF close	&
LF swd	3
RF touch in back of LF	4
(Lady: LF touch in back of RF)	

RF swd	1
LF close	&
RF swd	2
LF close	&
RF swd	3
LF touch in back of RF	4

Lady: RF touch in back of LF)

### Stomp Charge

Challenge Position (dancers ease apart — no specific step pattern or time necessary to "break")

LF fwd	1
RF step in place	2
LF close	3
Hold	4
RF fwd	1
LF step in place	2
RF close	3
Hold	4

Synchro Movement, i.e., turning same side of body toward moving foot.

Also done swd and bwd on Ct. 1.

### Stomp Charge (Double Time)

LF place fwd (no change of weight)	1
LF close	2
RF place fwd (no change of weight)	3
RF close	4

Also done swd and bwd on Ct. 1 & 3.

### Double Time Cross

Closed Position	
LF cross in front	1
RF swd (short)	&
LF cross in front	2
RF swd (short)	&
LF cross in front	3
RF touch in back of LF	4
RF cross in front	1
LF swd (short)	&
RF cross in front	2
LF swd (short)	&
RF cross in front	3
LF touch in back of RF	4

## Two Conventions:

### SMOOTH DANCERS



Mildred Smith of the NSD Starliter Chapter holds court at the Queen's Ball, a highlight of the convention of "Smoothies."



Ed De Mille & Lois Haynes were 1st in Waltz and 2nd in the All-Division.



Max Bertram & Edith Mosley took All-Division 3rd, and 2nd in Waltz.

The National Smooth Dancers, an 11-chapter group of California ballroom dance enthusiasts, from San Diego to San Francisco, again had themselves a high old time over the Labor Day week-end. Host for their 10th annual convention, at the Lafayette Hotel in Long Beach, was the NSD Starliter Chapter of Lakewood. The "Smoothies" were established 22 years ago, when proponents of smooth style banded together to counteract the Jitterbug excesses of those days.

Grace and Jerry Boardman have forwarded these photos of a few of the many fun events of the 1960 convention, of which Herta Blaine was Chairman. Judges for the contests, from Long Beach studios, were Catherine Davis (Arthur Murray), Nick Nash (Starlite Studio), Dan Park (Veloz & Yolanda), Darrel Gibson (Call's Fine Arts Center).

Left:

Paul & Juanita Birkett took 1st in both Foxtrot and the All-Division.

### BALLROOM OPERATORS

It was a lively and worth-while 3-day convention the National Ballroom Operators Assn. held Sept. 19-21 at the Sheraton Towers Hotel in Chicago. Members gave a 2nd year vote of confidence to the "back to dancing" publicity campaign being channeled through the Recreational Dancing Institute, jointly sponsored by NBOA, the American Federation of Musicians and the music licensing agencies.

Elected as new NBOA President was Milt Magel, operator of Castle Farms, Cincinnati; V P is Joe Malec of Peony Park, Omaha; Helen Karzas of the Chicago Aragon is Executive Sec'y; Robert Freed of Salt Lake City's Lagoon is Treas. Retiring Pres. Kenneth W. Moore of Chicago continues as Pres of RDI, and Otto Weber of Des Moines continues as Managing Sec'y.

On hand throughout the convention was NBOA's perennially faithful supporter, Lawrence Welk, Chairman of RDI's Oct. 8-15 National Dancing Festival. At panel discussions and business meetings, ballroom operators from coast to coast discussed the pros and cons of dance bands and music, teen-age dances, "over 30" dances. Rock 'n' Roll, co-operation with dance studios, etc., etc.

At the concluding banquet the floor show, organized by Helen Karzas, gave the operators an informal refresher course in what's new and what's popular in dancing—and it was a smash hit. Dancers from the Chicago area studios and the Aragon Ballroom gave very stylish demonstrations of Cha Cha, Jitterbug, the Madison, the Plena, American Style Foxtrot vs. Int'l Style Quickstep, etc. A special treat was an impromptu Polka performance by Judy Hansen and Lawrence Welk. Fine music by Norm Ladd, a newcomer whose band has been drawing big crowds to the Aragon, kept everybody happily dancing till the small hours.

Scene of the 1961 NBOA convention will be New York City.

LOUISE EGE



At the NBOA convention in Chicago, Lawrence Welk (R) "cuts in" to dance with Helen Karzas of Chicago's Aragon Ballroom (the new NBOA Exec. Sec'y.) Her brother, Andrew (L), relinquishes his partner to the TV bandleader.

Terry's Photography



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## OFF-BEAT:

News and Views of

# DANCE RECORDS

BY BOB BAGAR

First, this month, we'll deal with two manufacturers of ballroom dance records which are "commercial" in an unusual sense of the term. The big "name brand" records are thought of as "commercial" because of their appeal to a wide cross-section of the dancing and listening public—and they get enviable help from exposure, plus powerful publicity and advertising campaigns. Other discs, no less "commercial" (within the Webster meaning of the word), are beamed at a specific target—dance education. They do not stress the conventional sound or feeling, being primarily designed for dance teachers and dance pupils. The two lines being considered here are Hocror Records, Waldwick, N.J., and Kimbo Records, Box 76, Wayne, N.J., produced by Danny Hocror and Bob Kimble, respectively.

*Dance Time* (Famous Teacher Series), Al Conte & His Hotel Roosevelt Orch., Hocror HLP 3026. All the selection you could ask for — tunes range through 7 rhythms, with each completely differentiated. There are fewer orchestral frills than in some records, but be at ease. Pupils will respond without hesitation to the emphatic drum or piano. These selections, thus, will accomplish what is of signal importance to the instructor—coming to the aid of his students. Credit for supervising *Dance Time* goes to Russell Curry of Boston. This continuing Famous Teacher Series takes advantage of the advice of experts in matters of teaching rhythm and tempo. Curry has picked both rhythm and smooth dances — Foxtrot, Waltz, Swing, Rumba, Cha Cha, Samba and Tango.

A similarly useful and varied long-playing album is *Music for Dance Lovers*, Hocror HLP 3028.

Here are a couple of 45 RPM singles from the Hocror catalog:

*Sweet and Lovely* b/w *Till There Was You*, Hocror H 651 A & B. It's down Memory Lane with these two, which are Foxtrots meant for idling around the dance floor. The pace is slow.

*Speak Low* b/w *Miami Beach Rumba*, Hocror H 639 A & B. The mood takes over in *Speak Low*, with a muted horn carrying most of the responsibility for this Rumba. In *Miami Beach Rumba*, a dutiful drummer keeps the beat clear until the end.

*Special Occasions*, Hocror H 658 A & B. Why hire an orchestra for your next party when you can buy this novelty grab-bag? You get a fast chorus of *Happy Birthday*, the *Anniversary Waltz*, three set endings (or

more if you're quick enough with the needle), and three kinds of fanfares—short, medium-toot, and blast-off—to call attention to important announcements. *Goodnight Sweetheart* is there, too, to send everyone home with a warm glow.

Next, a couple of 45 RPM's from Kimbo: *Oh, Leo* b/w *Why Do I Love You?* Leo Sidney Orch., Kimbo 500 A & B. *Oh, Leo* has a plainly marked 4-bar intro and 68-bar instrumental — a good idea in case you're planning routines. Its Foxtrot pace is lively, with instrumental solos keeping the dance interest alive. *Why Do I Love You?* features a 4-bar intro and 134-bar instrumental. Tempered a notch faster than most versions of this Kern-Hammerstein Foxtrot classic. The band embroiders a single Lindy pace. Enough bold and brassy music to outlast the most inspired Lindy drive.

*Boogie Rock* b/w *You Call It Madness*, Leo Sidney Orch., Kimbo 502 A & B. *Boogie Rock* has a 4-bar intro and a 64-bar instrumental. A jump piece with 8 discernible beats to the measure. Clarinet is given free rein for a solo flight with good effect. Sidney handles the *Madness* oldie in acceptable dance style. Clarinet, sax and a well-mannered brass section deserve mention.

## MIXER OF THE MONTH

For this month's Mixer, we're indebted to Hazel and Rodney Nowakowski, Executive Directors of the Cotillion Club, Coral Gables, Florida.

### MERENGUE MIXER

*Formation*: Single circle, facing inward, alternating boys and girls, hands joined.

I.

8 Side Basics (LF swd, close RF to LF, clockwise).

II.

Drop hands. Boys face rt (LOD), girls lt (against LOD), join R hands.

4 Side Basics lt, finishing with a draw instead of a close. (Boys move toward center, girls away from center.)

4 Side Basics rt, dropping R hands on the 4th and joining L hands.

4 Side Basics continuing rt, finishing 4th with a draw.

4 Side Basics lt, dropping L hands on 4th and facing center.

III.

Repeat Step I.

IV.

Do 3 (12 counts) alternating Fwd and Bwd Rocks: LF fwd, RF SIP, LF bwd, RF SIP. Keep hands joined in single circle.

THEN — the boys mark time smartly in place, 4 cts., while girls cross in front of them, making a full turn to left and finishing on the boys' left.

Repeat from the beginning—and it can go on and on!



## DES PLAINES CONTEST A HIT



The happy winners hold up their trophies.



Teacher-judges, L to R: Louise Ege, Del Frank, Grace V. Hansen.



Contest committee, L to R: Muriel Mills, Ben Modica, June Rold (Chairman), Bobby Rivers, Ruth Rivers, Corinne Le Blanc, Don Le Blanc.

Reactions to the First Annual Northwest Suburban Ballroom Dance Contest, held Aug. 26 at the Maine East High School in Des Plaines, Ill., have been terrific, reports committee chairman June Rold. It looks as though the event is set to be a yearly contest highlight for the Chicago region.

From the 27 finalists, winners (from Chicago, except as noted) in the 4 categories were: Foxtrot: 1st, Roberta Bryand & John Terrill; 2nd, Lorraine Durka & Jim Lachin. Cha Cha: 1st, Andrea Ouse & Dennis Cunnene (Des Plaines); 2nd, Roberta Bryant & John Terrill. Waltz: 1st, Darla Galam & Ken Kessner; 2nd, Connie Xamflost & Patrick Cleary. Rumba: 1st, Mr. and Mrs. Marshall Moses (Arlington Heights); 2nd, Rita Mae Card & Manuel Esquivel.

## SPOT NEWS

### HERE & THERE

Roseland Dance City in NYC is presenting a "Byrnes & Swanson night" Nov. 17. Several noted couples will participate in the Latin, American and Int'l Style floor show. Occasion is in celebration of Don Byrnes & Alice Swanson's 30th anniversary as a dance team. At the B & S Studio in B'lyn on Oct. 9, Basil Valvasori & Joyda Parry of Hamilton, Ont., were guest teachers for a 4-hr. session in Int'l Style Quickstep.

Stamford, Conn., teacher Bill De Formato and his junior dancers were on NBC-TV's

Hi, Mom show Oct. 12.

First meeting of the season for Associated Dance Teachers of So. Calif. was scheduled Oct. 23 at the Hollywood Roosevelt Hotel. Ballroom faculty: John & Jill Morton, Ted & Lisa Dalberg, Robert & Doris Gollatz, Johnny & Virginia Siou.

List of dances being taught at Elizabeth's Folk Dance Circle, which meets Tues. eves. as NYC's Showcase Studios, includes a couple of not-very-ethnic ones — notably Cha Cha and The Madison.

### DMA NOVICE CONTEST BALL

The NYC Chapter of Dance Masters of America is featuring, as a highlight of its 2-day Christmas session at the Edison Hotel, a Novice Contest Ball on Dec. 29. In keep-

ALBERT 10 Years Ballroom Editor  
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ing with what is taught at most studios, "Closed Position," rather than exhibition contest style, is being specified. Competitors are being enrolled through studios of DMA members. Foxtrot, Waltz and Tango are to be judged within the framework of several key basics which were demonstrated at the chapter's Sept. 25 meeting by John & Kiki Clancy (Foxtrot), Alex & Mona Desandro (Tango), Vic & Cathy Wilson (Waltz). A follow-up demonstration was scheduled Oct. 23 at the NYC studio of Albert Butler, the chapter's Pres. and Chairman of their ballroom committee.

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**YOUNG PHILADELPHIA:** Veterans of many well-received demonstrations are the young members of Renee Hill's Debonair Dance Club of St. Davids, Pa. L to R: Bill Bloomer, Susan Schellenger, Bill Sawyer, Margo Wilhelm, John Sawyer, Bette Ann Richman, Ed Pennington, Mrs. Hill, Jim Richardson, Julia Wilhelm, Tony Greifzu, Gail Sawyer, Hal Easton, Julia Hamilton.

### ALBUQUERQUE-BOUND



A visiting ballroom celebrity now on our shores is Sammy Leckie, of Belfast and London, whose credit list includes many competition triumphs—such as All-Ireland Championship (10 times) star Provincial Championship, Central European Championship, etc., etc.

On October 31 Leckie begins a several months' teaching engagement at the Vandapool Dance Academy in Albuquerque, New Mexico, where he will offer Bronze, Silver and Gold material to prepare students for medal tests and professional examinations. J. H. Vandapool announces that highlight of Leckie's stay in Albuquerque will be an intensive 5-day Workshop, Dec. 26-30, of 20 hours' work (4 hours per day). Teaching technique will also be made available.

On his way from London to New Mexico, Leckie stopped off in NYC to teach for 3 weeks at Alex Desandro's studio. In an early issue Leckie will discuss the international dancing scene and offer his impressions of ballroom activities in America.

### IMPERIAL ITEMS

In our September issue report on the Congress of the Imperial Society of Teachers of Dancing in London, it seemed of immediate interest to pass on how the British are doing our *Madison* as a couple dance. But there were many other fascinating happenings.

A lecture to ISTD members on the work of the Official Board of Ballroom Dancing, followed by questions and answers, was adroitly handled by OBBD Chairman Arthur H. Franks. There are 10 teacher organizations (called Examining Bodies) belonging to the Official Board. No group with fewer than 100 members is eligible. One representative is allowed for each 100 members, but no organization may have more than 4 (as is the case with our Councils). Ballroom managers are also represented on the Board. It was revealing to hear teachers from another country ask (sometimes heatedly) questions like: How important are competitions? Why doesn't the Board do more for *me*? Why is the Board so slow in getting things done? Don't teachers realize that only by working together can things be accomplished? Don't you realize that the democratic process is bound to be slow? And so on. It all seemed rather familiar.

Another especially interesting ISTD Congress item was the "Teaching in Educational Schools" demonstration — a ballroom lesson to some 20 couples, aged 9-11, pupils of the Arts Educational Schools. It was given by Judy de Frates, a young AES faculty member who received her teacher training in the wonderful 3-year course at the AES London College.

As we are inclined to think only of competition dancing in connection with England, it was inspiring to see this beautifully taught lesson in "common garden variety" social

dancing. It was based on the ISTD's Syllabus of Examination in Ballroom Dancing and Method of Class Teaching.

Miss de Frates put the youngsters through exercises in trunk twisting for opposition movement, leg swinging for free movement from the hip and balance. The two lines were formed for a short Virginia Reel. This was followed by a return to opening positions (4 lines) where, after clapping in Waltz rhythm, the square (box) was practiced, using the heel lead on the forward step and a slight *plié* on the 1st count. Next there was a drill in turns — from natural to reverse, etc. — making the turn on the 2nd and 3rd counts. Then couples were formed and practice was done with hands on partner's shoulders before Closed Position was taken. After an Elimination Dance for a change of pace, Foxtrot practice followed, with clapping again and work on *chassés*. There was a little work on Tango, and after drill in Quickstep Quarter Turns, there was

a Statue Dance for fun. It ended with a dance in Polka rhythm involving accurate Polka steps, curtsies, balance to partner, and a Hey.

Largest of the 11 branches of this famous Society of over 6,000 members is the Ballroom Branch, with over 2,700 on its roster. ("Ballroom" there means only Foxtrot, Waltz, Quickstep and Tango.) That Branch was organizer of the Congress' largest social function, the "At Home," held in the Grand Ballroom of Grosvenor House. Both on this occasion and at the Ballroom Branch's opening session, Alex Moore, its famous Chairman, publicly extended through us ISTD greetings to the dance teaching profession of the USA. Among the many who gave most rewarding demonstrations we might mention Josephine Bradley, Frank & Peggy Spencer, Bob Burgess & Doreen Freeman, and Sammy Harris & Pearl Rudd.

A smaller ISTD unit is the Latin-American Branch. On Latin-American Day we saw interesting work presented by Constance Grant and Eve Tynegate-Smith (who gave many fine lectures in the USA a few months ago). A highlight was a lecture on Latin rhythms by the Latin American Chairman, Monsieur Pierre, in which it was explained why he claims that Cuban Ballroom Rumba is danced on the 2nd beat of the bar of music. We found that in England and on the Continent there is not complete agreement on this point. Rumba so danced gives the appearance of Mambo. We understand that for some time there has been considerable discussion about the Imperial's Latin American Syllabus.

The Congress was expertly organized, and credit goes to the Branch Committee Chairman and to the ISTD's very able General Secretary, P. J. Pearson.

HELEN WICKS REID

#### LEGAL NOTICE

STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS of August 24, 1912, as amended by the acts of March 3, 1933 and July 2, 1946 [Titles 39, United States Code, Section 233] of BALLROOM DANCE MAGAZINE, published monthly at New York, N. Y. for October 1, 1960.

1. The name and address of the publisher, editor and business manager are: Publisher: Rudolf Orthwine, 231 W. 58 St., New York City; Editor: Don Duncan, 231 W. 58 St., New York City; Business Manager: Jean Gordon, 231 W. 58 St., New York City.
2. The owner is Rudolf Orthwine, d/b/a BALLROOM DANCE Magazine, 231 W. 58 St., New York City.
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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was ten thousand.

(Signed) Rudolf Orthwine, Pub. & Owner. Sworn to and subscribed before me on this 28th day of Sept., 1960.

(Signed) James C. Faust  
Notary Public, State of New York  
Commission expires March 30, 1961.

#### ASSOCIATION CALENDAR (with ballroom faculties)

Nov. 6: DANCE MASTERS OF AMERICA, NYC Chapter, Edison Hotel, NYC. Bill De-Formato, Peabody; Lois McDonald & Ballroom Committee, Teen-age competition; Hank Renzi, Modern Rumba; Jeremiah Richards, Cotillion procedures; Forum (adult novice competition).

Nov. 13: N.Y. SOCIETY OF TEACHERS OF DANCING, Edison Hotel, NYC. Amy McCauley, Yolan Szabo, Sarah Vashon, party ideas; Fred Frobose, Peabody; Fred Le-Quorne, Tango; Forum (trends, business techniques, dances, music).

Nov. 20: DANCE TEACHERS' CLUB OF BOSTON, Somerset Hotel, Boston.

Nov. 24: DANCE EDUCATORS OF AMERICA, Waldorf-Astoria Hotel. Val Escott, Mixers; Tom Kallard, Cha Cha; John Lucchese, Specialty Foxtrot; Jean Mead, Cotillion procedure; John Phillips, Merengue.

Dec. 3-4: DANCE EDUCATORS OF AMERICA, Statler-Hilton, Cleveland (Ballroom session on Dec. 3).

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## DREADFUL "DANCE MAN"



CBS-TV Photo

Dean Stockwell and Anne Baxter, making like dancing above, emoted in a mish-mash half hour of melodrama called *Dance Man* on the Dupont-June Allyson Show of the Month Oct. 7 on CBS-TV. The telecast immediately brought cries of "Foul!" from the ballroom dance world.

In the lathery soap opera, Anne plays a thirty-ish enrollee in the "Marian Carter Dance Studio." Mistaking the attentiveness of her instructor (Stockwell) for romantic interest, she (tsk, tsk!) invites him home to dinner.

Typical of the responses are the following excerpts from an open letter sent to CBS by teacher Jean Fleming of York, Penna., a member of Dance Masters of America:

" . . . I find the subject matter of this program shockingly disgusting. Low points of the show: 1) Two weeks of training and the instructor starts to teach. This gives a bad impression of the teacher — and of every teacher. Years of training are involved before anyone is qualified to teach. 2) 'Shall we do a Rumba?' we heard him ask — and the recording was a Foxtrot. 3) Later comes a Foxtrot to a Latin record. 4) The only correct item was a box step, but even then he instructed the lady to start forward on the left foot. 5) The money-loving male teacher is urged by the studio owner to romance the love-starred pupil to seek a renewal of her lesson contract.

"Says Stockwell in the play, 'This studio stinks.'

"I say the play stinks! And because of it, decent studio owners who sell dancing — and not night life and lonely hearts clubs



— who have the good of their students at heart, will suffer financially . . . By doing this you are depriving many people from dance instruction as a healthy, cultural and social activity, because they fear they will be 'taken' financially or led into a den of sin.

"May I suggest something worthwhile and constructive in the way of a program about dance instruction in the treatment of the blind, crippled and emotionally disturbed — and about the gifted people who work with them? . . ."

A blast also came from Albert Butler, in behalf of Dance Masters of America's NYC Chapter, of which he is President. Among his statements were:

" . . . Whenever an 'exposé' aimed at a minute, high-pressure segment of the industry is seen, the unpleasantness rubs off on the whole teaching field . . . To tar all with one brush is a disservice not only to all teachers, but to hundreds of thousands of students . . . Dance teachers are as hard working and scrupulous as any professional group . . ."

## SPOT NEWS

### PERSONALS

One of the dance world's most respected leaders, Roy M. McCulloch, Jr., Immediate Past President of Dance Educators of America, died unexpectedly Sept. 23 in Columbia, S.C. Mr. McCulloch, who had three schools in Columbia, also operated the Columbia Dance Supply Co. He headed DEA's Southeast Regional Branch. He leaves his wife, Katherine, and two children, Diane and Mack.

Anita Gordon (Mrs. Robert Milbauer), well known ballroom teacher, died in New York City Sept. 28. Earlier this year she had been hospitalized, but recently had resumed her teaching activities and was believed to be recovered. Former owner of the Forest Hills Dance Center in Queens, Miss Gordon was a Dance Educators of America delegate to the US Ballroom Council and was a member of Dance Masters of America. She was an alumna of the Rockettes and the Ziegfeld Follies. She is survived by her husband and a daughter, Barbara.

Erwin P. Seeger of New York City, well known among Harvest Moon contest enthusiasts at Roseland, died of a heart attack Sept. 28. His wife, Charlotte, his dance partner in many competitions, survives.

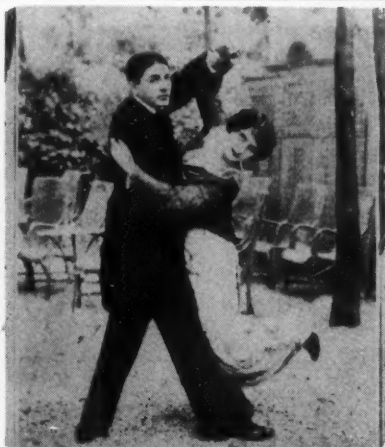
### MIDWEST BALLROOM NOTES

Nov. 19 is the date for the Chicago *Sun-Times*' annual Harvest Moon Festival at the Chicago Stadium. Categories for the big charity contest are Foxtrot, Waltz, Cha Cha, Jitterbug and Tango—open to amateurs 18 and over; Jitterbug and Cha Cha, for high school students; and Free Style Exhibition, which both professionals and amateurs may enter. Dancers will be judges on posture, rhythm, execution and variety.

Andy Karzas of the Aragon reports that the ballroom, in cooperation with the *Sun-Times*, is organizing a Friday night club for Harvest Moon hopefuls in search of competition partners. Members, recommended by dance studios, will be given reduced rates, and a special area of the ballroom will be made available to them for practice.

A fabulous affair was the recent cocktail party, dinner and dance of the Sunday Eve-

(Over)



New dances at the Jardin de Paris, circa 1912: *La Valse Fantaisie* (left) and the *Argentine Tango* (right).



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### SPOT NEWS (Cont'd)

ning Club of the Charles Mattison Dance Studio. 200 enthusiastic advanced dancers, many of whom plan to enter the Harvest Moon contest, gathered at the Sheraton Towers for the annual event which climaxes their season of social activities. In the floor show, Rosemary Mattison & Ronald Dodd were featured in Int'l Style and a comedy number, and Rosemary & Charles Mattison performed a charming waltz.

Vince & Marge Belgarbo, of Skokie, Ill., have released a couple dance to a Mambo beat, to be used as a Mixer or Round, to *Anything Can Happen* (Windsor Record 4659). It has proved popular in both cotillions and adult groups. The Belgarbos specialize in ballroom and "Rounds."

L. E.

### WHAT IS BALLROOM ETIQUETTE?

Reader mail indicates widespread interest in the forthcoming syllabus on ballroom etiquette being prepared jointly by the Nat'l Council of Dance Teacher Orgns. and the US Ballroom Council. Readers are invited to submit, through this publication, suggestions of points to be included.

### CONTEST BULLETIN

Betty & Frank McKie of Toronto won 1st place in the Int'l Style competition (and also the Desandro Cup) in Alex Desandro's Dance Festival event Oct. 9 in NYC. Frank Marra & Josephine Dixon placed 1st in Tango. Details and photos next month.

### QUICKSTEP GLOBETROTTERS

It won't be long before the dance rage in America will be Quickstep, the most popular dance most everywhere. This is the opinion of Jack McGregor & Bemil, the noted British champions who have recently been on a return visit to the USA, to teach at the Byrnes & Swanson Studio in Brooklyn. On Oct. 2, just before leaving NYC, they presented a demonstration at Roseland. What brought the biggest applause was — Quickstep.



The McGregors have a way of turning up anywhere in the world, and are in demand as demonstrators, teachers and judges in Aus-

tralia, Japan, India, Ceylon and South Africa —as well as at home in Britain. The reason they get around is that they are the dance team aboard the Cunard cruise ship *Caronia*. They are now on a tour of the Mediterranean, which will also take them behind the Iron Curtain to the Black Sea ports of Odesa and Yalta. Not much ballroom dancing there, they say.

For their shipboard shows they get many requests from older generation passengers for "that little two-step."

To put it over, the right music is important, they add. Their favorites for this sprightly rhythm, which is a bit slower than American Peabody, are *Dancing in the Dark*, *The Lady is a Tramp*, *Anything Goes*, *Mountain Greenery*, *Three Little Words*, *You're the Cream in My Coffee*, *A Pretty Girl is Like a Melody* and *Whispering*.

### ONE LATIN TUNE, PLEASE!

BY DEAN CONSTANTINE

All those connected with the ballroom dance business are vitally interested in anything that will spark a new boom. I have heard numerous arguments, analyses and suggestions, and have decided to enter the arena by submitting my own thoughts.



Minneapolis teacher Dean Constantine with his wife and partner, Mary.

For every ballroom operating two or three nights a week there are about thirty bowling alleys operating seven nights a week, and ten golf courses going strong. Why are golf, bowling and bridge flourishing while bands and ballrooms are tagging behind? There are many ideas for correcting this situation, but mine will be restricted to the part the hands can play, for I feel theirs can be the major role in reversing this trend. By playing concert type, non-beat, un-danceable music, and by catering to the unskilled dancer, they have

unknowingly and unintentionally lowered the dance standards of the American public to the point where most people aren't skilled enough in dancing to enjoy it. Why spend money on advertising to get people back into the ballroom only to lose them again?

My primary suggestion to the bands is this: ANNOUNCE AND PLAY ONE LATIN NUMBER IN EACH SET. Why not try this for one year? I am convinced that the worst that could result would be a doubling of business.

In my conversations with musicians, the usual reply is: "We can play all that 'fancy stuff' until there is more demand for it. Our regular customers would complain." Musicians feel that they must continue to play almost 100% of their music for the untrained dancer, who goes out dancing infrequently. Many bands refuse to play any Latin music unless the demand is very strong, and when they do they seem to hope that most of the dancers will leave the floor so they can say, "See, I told you so."

Frequently the majority *do* leave the floor. The reason is that the trained, more enthusiastic dancers, who would have enjoyed the Latin music—knowing the reputation of that particular band—have stayed away from the ballroom entirely. Please note that I am not even advocating a full set of Latin—only one selection at the beginning or ending of each set. Just one little Rumba, Samba, Mambo, Cha Cha, Tango or Merengue each time around! This would be enough to satisfy the many people who are taking Latin dancing lessons.

People who decide to take dancing lessons usually choose to start with the Latin dances. Why? For no other reason than that the Foxtrot and Waltz are danced so poorly by the great majority that prospective students don't feel the need to improve those two dances. They usually state that they can "get by" in Foxtrot and Waltz. But, after they have become fairly proficient in the Latin dances, they generally decide they would like to improve their American dances as well.

People prefer and enjoy those activities in which they excel. Whether it be golf, bowling, bridge or dancing—as ability and skill increase, so do interest and enthusiasm.

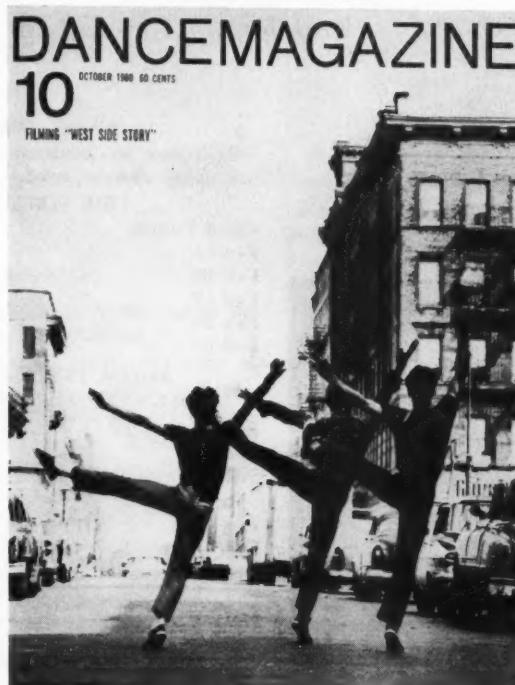
At the present time anyone who takes the trouble to learn to dance finds so little opportunity to use his new skill that he becomes discouraged and decides to look for a new hobby. The bands, I feel, would most certainly be helping themselves by adopting this program of "one-quarter Latin" for the benefit of those who are filling the studios by taking lessons. This will lead to an upgrading of dance standards which will provide motivation for others to improve, and in improving they will discover how much more enjoyable dancing can be.

Once started, the movement could snowball into fantastic dance activity. I am convinced that sparking the biggest dance boom this country has ever had is as simple as that!

END

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**FROM AUSTRALIA,  
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"77 SUNSET STRUT"**



*This isn't the "Sunset Strip" at the ABC-TV studios in Hollywood — it's in a TV studio in Sydney, Australia. Joe Loves (L), Pres. of Australian Nat'l Dance Assn., watches as Charles Ring (2nd from L) directs dancers in his American-inspired novelty, "77 Sunset Strut."*

Here's a switch! Australia is sending to the USA a dance inspired by an American television show—our old friend 77 *Sunset Strip*. Joe Loves, President of the Australian National Dance Association, writes that in Sydney they're doing the 77 *Sunset Strut*.

Charles Ring, who introduced the novelty first in Sydney's Trocadero Ballroom and later on Australian TV, says: "This dance was introduced to bring back the tempo of the New Orleans Blues music, which personnel of the American armed forces will remember so well played by Frank Cogan's Trocadero Orchestra. A sequence has been devised with only six variations, and we feel sure that dancers will appreciate the simplicity of the movements as much as the rhythmic melody of the famous musical theme."

Each movement has been given a name associated with the city of Sydney in

**77 SUNSET STRUT**

Description for gentleman; lady counterpart unless otherwise noted.

**THE STRUT**

Closed Position	
Fwd LF	S 1
Fwd RF	S 2
Fwd LF	Q 3
Fwd RF	Q &
Fwd LF	S 4

**BRIDGE TWINKLE and  
KING'S CROSS PROMENADE**

Rock back on RF	S 1
Bwd LF	Q 2
Swd RF, turning lady into Promenade Position	Q &
Tap LF	S 3
Fwd LF	S 4
Fwd RF	S 1
Fwd LF	Q 2
Fwd RF	Q &
Fwd LF	S 3
Close RF to LF, into Closed Position, facing LOD	S 4
(Lady: Fwd RF, LF, RF, LF, RF, Close LF to F)	

**HARBOUR RONDE**

Outside Right Position, moving clockwise	
Fwd LF, RF, LF	QQS 1&2
Fwd RF, LF, RF	QQS 3&4
Lady also move fwd, using opposite feet. Repeat to make 2 complete turns.	

**THE STRUT**

Outside Right Position	
Fwd LF	S 1
Fwd RF	S 2
Fwd LF	Q 3
Fwd RF	Q &
Fwd LF, into Closed Position	S 4

**THE SYDNEY CHASSES**

Closed Position	
Swd RF	S 1
Cross LF behind RF	Q &
RF in place	Q 2
Swd LF	S 3
Cross RF behind LF	Q &
LF in place	Q 4
Execute following to be in position to repeat entire sequence.	
Swd RF	S 1
Fwd LF	S 2
Rock back RF	S 3
Hold	S 4




*"KILLER JOE" IN '43: Out of our files dropped this wartime photo of Frank Piro by famous novelist Carl Van Vechten. When stationed in NYC, Coast Guardsman Piro jitterbugged nightly at the Stage Door Canteen. The hostesses, near victims of his death-defying antics, tagged him "Killer Joe." Today a well-known Mambo and Cha Cha specialist, he teaches in his own NYC studio and at the Palladium, where he also M.C.'s the Wed. night shows.*

**TEACHER LICENSING (Cont'd from p. 3)**

paigned was just in time to defeat it. The National Council is watching carefully developments happening right now in California, where legislative committees have been holding hearings on proposals "to regulate dance schools and health studios." Now we're being bracketed with gymnasiums.

Lawmakers, particularly within the past decade, have been eyeing the dance schools very closely. Some see them as sources of much needed revenue. Others are stirred by the attention given in the press to complaints of poor teaching and unethical sales methods in certain chain schools of ballroom dancing. The bills they have proposed to correct these evils have been 10% good and 90% terrible.

The recent history of these struggles shows the complexity of the problem. A landmark was the licensing bill passed



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in Maryland in 1948 and the subsequent controversy about who would administer its dubious provisions. In 1949 Pennsylvania and California teachers had to fight off unfair measures. In 1958 Assemblyman (now Lt. Gov.) Malcolm Wilson had to be convinced to withhold his bill, which would have set up local Police Dept. supervision in New York. Last year in New Jersey, teachers were forced to take a stand against a badly thought out measure. Just now, Council-plus-Dance Teachers' Club of Boston action served to postpone another Police Dept. "solution" to the problem in Worcester, Mass.

There have even been some fairly good attempts at legislation. In 1954, after consultation with the National Council, N. Y. State Senator Carlo A. Lanzillotti introduced a most intelligent measure, but it was never reported out of committee. Again in Albany in 1959, the basis for licensing in the unsuccessful Condon-Armbruster Bill at least was whether the applicant was qualified to teach.

The publicity accompanying each flurry of legislative attempts has adversely affected the public's attitude toward all dance teaching, and the profession has been constantly obliged to defend itself.

After many years of soul-searching and working together toward higher teaching standards, the member organizations of the National Council have before them, it seems to me, an urgent question. Shouldn't the qualified dance teachers, rather than wait in fear and trembling for the next wave of bills, immediately devote their efforts to seeking legislation—licensing of the right kind? The weather signs show that legislation of some sort is inevitable in all fifty states. Why don't we "go on the offensive" by proposing the kind of laws which will really protect both the legitimate teacher and the public?

What is the right kind? Last year, for the local-level guidance of those faced with the necessity of opposing poorly drawn measures, the Joint Legislative Committee of the National Council of Dance Teacher Organizations and the U. S. Ballroom Council circulated to member organizations a check list of desirable licensing provisions to offer as counter-

proposals. Restating those points here should serve to clarify this discussion. They were:

#### TEACHER LICENSING

*Primary basis for licensing must be the qualification to teach dancing.*

*Ideal agency to administer teacher licensing is a state's Department of Education, or its equivalent. In New York State, for example, the Board of Regents would be the appropriate office. This Board now sets up and conducts examinations for doctors, lawyers, teachers and other professionals. It is the aim of the NCDTO and the USBC to win a similar professional status for the dance teacher.*

*(It may be that in order to achieve this professional standing, intermediate stages will be necessary—such as having licensing placed under the Secretary of State, for example. Full recognition from the Departments of Education may not be possible until the NCDTO and the USBC can submit a full syllabus in each branch of the dance. These syllabi are now being worked on.)*

*In any case, the NCDTO and the USBC are opposed to having teacher licensing placed under the jurisdiction of the Police Department, or any other department unrelated to the professional field.*

*Licenses should be granted upon recommendation of a State Board of Examiners. Such State Board of Examiners should be set up in consultation with the NCDTO and the USBC—on the principle that these Councils consist of dance teacher organizations which require entrance examinations of their own members.*

*It may be advisable to include a so-called "grandfather clause"—i.e., a provision to exempt from examination those currently teaching who are able to present to the Board of Examiners a satisfactory record of training and teaching for a stated period of time.*

*In no case, however, should the exemption from examination be extended to teachers under the age of 21.*

*It is believed that no persons should be licensed to teach dancing who have not reached the age of 18.*

*It is believed that persons aged 18 through 20 should be eligible only for "assistant" or "apprentice" licenses, and that full licenses be granted only to those 21 years of age and over.*

*Licenses should specify the category or categories of dance in which the applicant has been qualified.*

*If the principle of dance teacher licensing is established, it must apply to all dance teachers with no exceptions.*

*Since the above principles have been formulated for the purpose of protection of the qualified dance teacher and the public—and not for revenue—it is felt that license fees should be nominal.*

#### DANCE STUDIO LICENSING

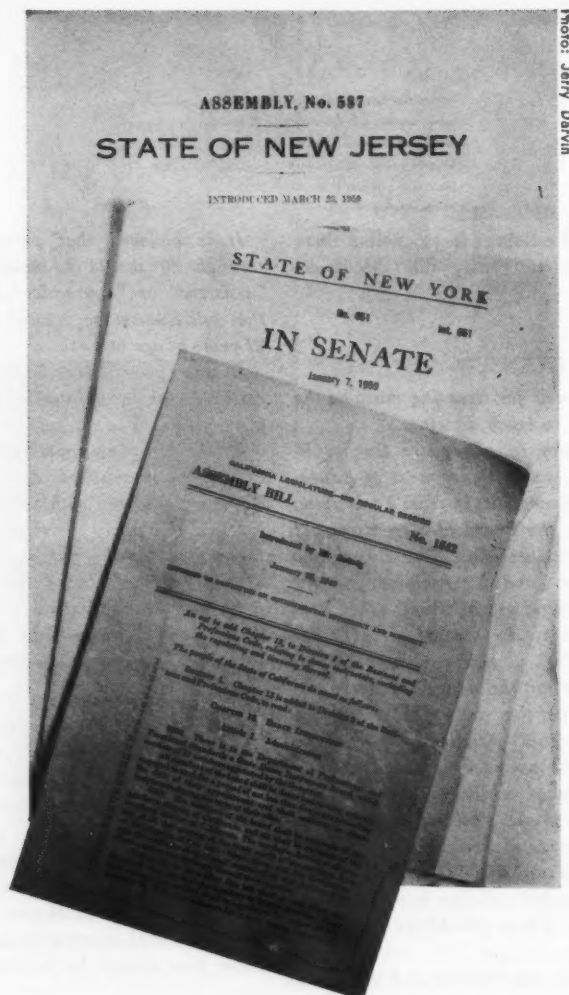
*If legislative measures provide for licensing of studios also, it is felt that the definition of "dance studio" should include all places where dancing is taught—whether it be a country club, church hall or community center, etc. The measures should not relate only to operators of private studios.*

*As in the case of teacher licensing, it is felt that if there must be studio licenses, these fees should be nominal.*

Despite the unfavorable publicity in the press about the chain schools, there has been noticeable progress toward winning a position of respect for the dance teacher. Governmental agencies, boards of education, Parent-Teacher Associations and similarly influential organizations are beginning to turn to the National Council for consultation in matters of dance education. In return, the Council has been making such groups more aware of the nature, purpose and activities of its member associations. In Albany, to cite one result, it is now possible to mention dance teacher organizations without getting a look of surprise that there are such things.

Doctors, through the American Medical Association, have been able to impress government authorities of their effectiveness in self-policing and the genuineness of their interest in raising standards. Lawmakers, therefore—knowing that the AMA

(Over)



*Each year in state legislatures there appear bills — most of them completely unrealistic — to regulate dance studios. Here are three unsuccessful ones from New Jersey, New York & California.*

represents *all* doctors—are willing to accept AMA recommendations in drafting regulatory measures which need to be on the books. Lawyers, through their Bar Association, have won the same respect.

The National Council of Dance Teacher Organizations, for all its modest success up to this point, has much work ahead to strengthen its position and that of its member groups. To clear the way for faster progress, it is important to admit this to ourselves. And it does no harm for the public to know that we know it.

The fact that thousands of dance teachers do superb work and are truly entitled to be rated as educators does not mean that the authorities can be convinced that a profession-wide educational system ex-

ists. They have to see it "on paper." They want to see the academic material—the textbooks, the manuals, the syllabi. It is of the greatest importance that teachers take an active part in the current consideration being given by their associations to the syllabus drafts prepared by the Council. The existence of basic outlines in all branches of the dance—fundamentals on which there is general agreement—is a necessary prelude to a campaign for intelligent licensing.

One of the Council's original projects was to formulate suggested minimum examinations in each branch of the dance for use by its member groups. At the time they were designed, these examinations were felt to represent the limit of

complexity and severity which could then be proposed. Reform, unfortunately, must be gradual.

But now, as associations are coming to put a greater value on the self-protection offered by high standards, it must be faced that these examinations are not strong enough. They need constant revising and stiffening.

A reform which many feel is overdue is the establishing of levels of membership. It has often been proposed that passing the minimum examinations should entitle the applicant only to something like an "associate" membership, and that after a three-year period, associates be required to pass a much stronger test in order to achieve full membership. Again, this is the kind of professional conduct which legislators respect.

Another Council project has been the holding of Examiners' Conferences, as part of a drive to improve the technique of giving examinations to association applicants. We all know that there has been "outside" criticism intended to cast doubt on the seriousness of these examination procedures. Are we all able to stand up and declare that there has never been a basis for such comments? Hasn't there been too much of a competitive scramble to sign up many new members in a hurry—at the expense of thorough examining? In the long run, the degree of influence wielded by a teacher organization is determined by the quality, not the quantity, of its membership.

What is likely to be the attitude toward licensing of those teachers not in Council associations? It is to be expected that the teacher groups which do not require examinations at all will oppose the idea completely. But it is safe to assume that "non-joiners" like George Balanchine or Martha Graham would be as interested as any organization teacher to see that the poorly-trained, 50-cents-a-lesson teen-age "teachers" are restrained.

When licensing comes, we'll get the kind we deserve. Putting our house in order is an essential prelude to campaigning for the kind of legislation which is right.

In conclusion, it must be stated that the foregoing opinions are personal. The National Council of Dance Teacher Organizations has not yet voted to pursue licensing laws, but this writer feels strongly that they should consider the question immediately. "Attack is the best form of defense."

END

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